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AUDITORY RHYTHMS OF RELIGIOUS NATIONALISM: Exploring the Religioscapes of Belgrade

Throughout urbanized Europe sounds of religions remain amongst the most prominent markers of soundscape. These "urban religioscapes" not only create recognizable sound images of the cities, but even more importantly they often actively structure the experience of the urbanity. In this paper I will discuss the religious soundscape of Belgrade, both in historical perspective, and in connection to contemporary issues, such as the rise of the post-secular, religious nationalism. Drawing on Henri Lefebvre and on assemblage theories, I will argue that we should understand the materiality of the social relations *in situ*, produced in the immanent "lived space", rather than constructed solely through discursive means. Social theories of assemblage have served in order to show how complex social formations are shaped by both human and non-human agencies. In order to understand today's ambivalences and heterogeneities in Belgrade sonic religioscapes I will firstly provide a historical perspective, analyzing the transformation of the city from an Ottoman border stronghold, through nineteenth-century Serbian capital and twentieth-century socialist metropolis, to the current post-secular condition. Discussing contemporary transformations in Belgrade soundscape, I will particularly scrutinize the Vračar plateau, a palimpsest-site invested with various meanings and sign-regimes, which is continuously perceived as of strong importance for institutions of both nation-state and church. Since the 1985 the transformations of the plateau are being driven by the construction of the Temple of Saint Sava, imagined as the most monumental church in the Orthodox Christianity. Not the least, the newly installed bells now act as the single most audible marker of Belgrade soundscape. Performing a Lefebvrian "rhythmanalysis" of the site, I will demonstrate why Serbian religious nationalism should not be looked upon as a firm ideology, but as an assemblage comprising a heterogeneous range of sound technologies, allowing it to be effectively inscribed on the body of the socius. Using anthropological methods, such as participant observation, semi-structured interviews and focus groups, I will analyse how intensity of the temple bells structures the daily life of the individuals, but also how carnal bodies of the subjects can resist their inscriptional signifying processes.

Srdan Atanasovski (1983, Kumanovo, Macedonia) earned his PhD in musicology in 2015 at the Faculty of Music in Belgrade (dissertation entitled "Music practices and production of national territory", in Serbian) and since 2011 he is affiliated to Institute of Musicology SASA in Belgrade as a research-assistant. Atanasovski was awarded by the National Office of the President of the Republic for academic achievement and social engagement in 2009, as well as with scholarship of the Austrian Agency for International Cooperation and scholarship of Coimbra Group and the University of Graz, both in the academic year 2010/11. He participated in international conferences in Austria, Bosnia and Herzegovina, Croatia, Czech Republic, France, Germany, Greece, Holland, Hungary, Ireland, Italy, Macedonia, Portugal, Romania, Russian Federation, Serbia, Slovenia, Turkey and United Kingdom, and he was a member of the program committee of three international symposia. He has published his papers in journals *Musica Austriaca*, *Musicology*, *Musical Annual*, *TheMA*, *Studies in Eastern European Cinema*, etc. In 2014 he started working on two international scientific projects: *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade* (led by the University of Bern) and *Figuring Out the Enemy: Re-Imagining Serbian-Albanian Relations* (led by the Institute for Philosophy and Social Theory in Belgrade). His research interests include affect theory, soundscape studies and issues of religious nationalism.

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